C.E.C.G. NEWSLETTER
CECG BULLETIN GEC G.E.C.

Concordia
Electro-acoustic
Composers'
Group

1985 - i

Number .0001

This is the C. E. C. G. Newsletter Issue Number .0001 (*).

This issue will be mailed to approximately 160 people, 95% being composers/composer-organizers. There are still problems in getting addresses for people in the Maritimes and the Prairies.

Within the attached, please note especially the application form, (duplicate at will), for the Brock University Tape Music Competition. Also, information on the International Computer Music Conference 1985. Digicon 85 is around the same time, also in Vancouver, but I have not received dates or information.

Note also the Brave New Waves press release. This programme plays virtually anything/everything that could be put into the category of 'the new music'. They will be celebrating their first birthday in the first week of February.

HAPPY BIRTHDAY and THANK YOU VERY MUCH.

Tapes can be submitted directly to the programme, using the complete address provided at the bottom of the press release.
As usual, 19 cm/sec or 38 cm/sec (7½ - 15), ¼ track stereo,
HEAD UP or TAIL OUT . Always pack tapes well!!

" 4 / 10 / 7 "

The C.E.C.G. summer series " 4/10/7 " dates are almost finalized - see the Montréal Calendar section.

(*) Sorry, but I'm somewhat squeamish about calling '0' a number, especially in the company of -2, -1, ( ), 1, 2 etc. There is no Roman Numeral for '0'; nor for .0001 for that matter... ed.

Programmes from recent concerts, announcements and various notices (as usual), form the bulk of the Newsletter.

A column entitled "Questions" appears now. Questions are invited, alternate responses are sought. Sometimes questions will be generalized, as is the case with the first one.

The C.E.C.G. is always looking for tape compositions to play.
The mid-July concerts of the 4/10/7 Series will be devoted to concrete music. An eight channel playback system will be in use in an area the size of 1½ football fields. More information will follow in later newsletters.
The University telephone number (until July/85) is : (514) 482-0320 local 614.

As always, new names are most welcome. I have about 15 wrong addresses and am trying to get corrections. If/when you move, please send the new address.

Issue Number One is scheduled for late February - early March.

Topics that will come up will include tape exchange and broadcasts, local, national and international.

QUESTIONS "I own a ***** synthesizer, and now have another $*,*** to spend. What do you suggest I buy?"

Questions answered with questions. Do you only play live or do you also record? Do you own a high quality tape machine? Do you wish to develop your own studio? Are you looking for an extension to your current system, (additional processing possibilities), or do you want new sounds, or do you want greater flexibility/control/ease within your current set-up?
Answers to these questions will help you define the direction of your next purchase, be it recording/monitoring equipment, delay lines - harmonizers - vocoders (processing) etc, a new synthesizer, or the acquisition of a MIDI compatible computer. (Apple II (clone)).
Are you buying alone, or can you work a co-operative deal? etc.
Comments welcomed!!

QUESTION: I am not a member of a performing rights organization. Which one should I join?

There are two such organizations in Canada, CAPAC and PRO/SDE. (Their addresses are given below.) Write to them and get information. Talk to other composers and discuss the similarities/differences in services, administration, distribution methods etc. before signing anything. (Others may have different views, and I would like to publish them.)

QUESTION: I have heard that (CAPAC/PRO) is going to (i) not pay for pieces with three kazoos (ii) not pay for pieces more than 621 minutes in duration (iii) will not license barns (etc etc..) . Is this true?

Rumours abound about these organizations, and while, in my experience, answers will eventually come, my advice on this matter is to address these questions directly to the organization involved. If enough people show interest in a particular topic, an answer will usually be provided. As the directors will tell you, they are there to serve you and protect your interests.
(I would like to know of others' experiences in this area. If you do not wish to have your letter published, please indicate so when writing.)

##

CAPAC

1240 Bay Street
Toronto
Ontario M5R 2C2

1245 Sherbrooke St. W.
Suite 1470
Montréal
Qc. H3G 1G2

1, Alexander Street
Suite 401
Vancouver
B.C. V6A 1B2

PRO/SDE

41 Valleybrook Drive
Don Mills
Ontario M3B 2S6

---

625 President Kennedy Ave.
Suite 1601
Montréal
H3A 1K2

---

842 Thurlow St.
Suite 200
Vancouver
B.C. V6E 1W2

Discussions are presently underway in Montréal to form a network for support of electro-acoustic composers. A tentative name for this group is the Canadian Electro-acoustic Collective . The object is the creation of a national / regional // local network(s) for the exchange of information, assistance in production, and the distribution of tapes. All interested persons are invited to write to me c/o this newsletter.

##

On the presentation of materials for this newsletter:

All material is reproduced as received. It is reduced 74% to 65% depending upon size. It goes through at least two generations of copying, and therefore must be of reasonably high quality when it comes. (Please scan the contents to see what happens to poor quality originals. Sorry.)
Information, press releases, contests, concerts etc. are all fodder for this mill. Questions, answers, comments and ideas etc. too.
The C.E.C.G. Newsletter cannot assume responsibility for the accuracy of submitted materials, so readers are advised to follow up their questions with the original source(s) of the material.

##

85 - i - 30

Production team;

Editor/publisher: Kevin Austin

Translation : Jean Séguin
Envelope stuffing: Electro-acoustic Music Classes at Concordia

##

Address: K. Austin
C. E. C. G.
Music Department RF- 309
Loyola Campus
Concordia University
7141 Sherbrooke St. W.
Montréal
Qc. CANADA H4B 1R6

Kevin Austin

C.E.C.G. NEWSLETTER
CECG BULLETIN GEC G.E.C.

janvier 1985

NUMERO .0001

Groupe
Electro-acoustique
de
Concordia

Voici le bulletin numéro .0001 du G. E. C.

Ce bulletin sera distribué à approximativement 200 personnes dont 95% sont des compositeurs/organisateurs. Il demeure toujours quelques difficultés à rejoindre des gens dans les Maritimes et les Prairies.

Veuillez noter ci-inclus le formulaire d'inscription pour le Concours de Musique pour Bande Magnetique de l'Université Brock, ainsi que l'information concernant la Conférence Internationale de Musique par Ordinateur 1985 qui tiendra à Vancouver à peu près à la même période que DIGICON 85 (dont les dates et l'information me manquent).

A noter aussi le communiqué de presse de BRAVE NEW WAVES. Cette émission diffuse pratiquement tout et n'importe quoi pouvant se classer dans la "musique nouvelle". Brave New Waves sera à fêter son premier anniversaire durant la première semaine de février.

JOYEUX ANNIVERSAIRE et MERCI BEAUCOUP ! ! !

Vous pouvez soumettre vos bandes à l'émission en utilisant l'adresse fournie au bas du communiqué. Comme à l'accoutumée: 19 cm/sec ou 38 cm/sec, (7 - 15), 1/2 piste stéréo, prêt à jouer ou à rembobiner . Emballez bien les rubans!!

" 4 / 10 / 7 "

Les dates pour la série de concerts d'été " 4/10/7 " seront bientôt annoncées. Surveillez le calendrier d'évènements de Montréal.

Le G.E.C. est toujours à la recherche de pièces pour bande pour diffuser. Les concerts de la mi-juillet de la série " 4 / 10 / 7 " seront dédiés à la musique concrète. Un système de diffusion 8 pistes sera utilisé à l'extérieur sur une superficie égale à 1½ terrains de football. Détails suivront.

Le gros du Bulletin est formé de programmes de récents concerts ainsi que de communiqués divers. Il y a aussi une nouvelle rubrique "Questions" à laquelle votre participation, vos commentaires et vos réponses sont les bienvenus. Les questions traitées le seront parfois de façon générale comme c'est le cas pour la première de cette édition.

Le numéro de téléphone à l'Université (jusqu'au juillet '85) est:
(514) 482-0320 poste 614.

Comme toujours les nouveaux noms sont bienvenus. J'ai environ 15 adresses erronées dont j'essaie d'avoir les corrections. Si ou quand vous déménagez, laissez-le moi savoir s.v.p.

L'édition Numéro Un est cédulée pour fin février / debut mars.

Les sujets à venir comprendront un échange de bandes et la diffusion aux niveaux local, national et international.

##

QUESTION " Je possède un synthétiseur *****, et j'ai un autre $*,***.** à invester. Que me suggérez-vous?"

En guise de réponse voici d'autres questions. Est-ce pour utilisation en concert ou faites-vous aussi de l'enregistrement? Possèdez-vous un magnétophone de haute qualité? Avez-vous l'intention de développer votre propre studio? Voulez-vous étendre votre système actuel, (nouvelles possibilités de manipulations électroniques), voulez-vous de nouveaux sons ou voulez-vous d'avantage de flexibilité/contrôle/aise avec votre installation actuelle? Les réponses à ces questions vous aideront à déinir la direction de votre prochain investissement, que ce soit enregistrement, ligne de délai numérique, "harmonizer" - "vocoder" (manipulation électronique) etc, un nouveau synthétiseur ou l'acquisition d'un ordinateur compatible au système MIDI (Apple(compatible)). Est-ce un investissement pour vous seul, ou en groupe (cooperatif).
Vos commentaires sont les bienvenus.

QUESTION "Je ne suis pas membre d'une organisation de droits d'exécution. A laquelle devrais-je me joindre? "

Il y a au Canada deux organismes du genre, CAPAC et PRO/SDE (cf. adresses au bas de la page). Ecrivez-leur afin d'obtenir plus d'information. Parlez-en à d'autres compositeurs et comparez les ressemblances/différences au sujet des services, administration, méthodes de distribution, etc. avant de signer quoi que ce soit.

QUESTION "J'ai entendu dire que (CAPAC/SDE) n'allait plus rétribuer pour: a) des oeuvres pour trois gayous, b) pour les oeuvres d'une durée de plus de 621 minutes, c) pour les concerts que j'organise dans la salle de bains de l'école. Est-ce vrai?"

Mon conseil à ce sujet est de vous adresser directement à l'organisme concerné. Les responsables vous répondront qu'ils sont là pour vous servir et protéger votre interêt. (Je suis intéressé à connaître d'autres expériences dans le domaine. Si vous désirez que votre commentaire ne soit publié, prière de me l'indiquer dans votre lettre.)

##########

CAPAC 1240 rue Bay, Toronto, Ontario, M5R 2C2
1245 o. rue Sherbrooke, Suite 1470, Montréal, Qc. H3G 1G2
1 Alexander St, Suite 401, Vancouver, B. C. V6A 1B2

SDE / PRO 41 Valleybrook Drive, Don Mills, Ontario M3B 2S6
625 Ave. du Président Kennedy, Suite 1601, Montréal, Qc. H3A 1K2
842 Thurlow St., Suite 200, Vancouver, B.C. V6E 1W2

##########

85 - ii - 02

Equipe de Production:

Rédaction / publication: Kevin Austin

Traduction: Jean Séguin

Mise en enveloppe: Classe d'électro-acoustique de Concordia

Kevin Austin

COLLECTIF ELECTROACOUSTIQUE CANADIEN

Des pourlarlers sont actuellement en cours à Montréal afin de former un réseau d'aide/entraide pour les compositeurs de musique E-A. Le nom proposé pour ce réseau est : Collectif Electroacoustique Canadien. Sa raison d'être est la création de réseau(x) national / régional / local d'échange d'information, assistance à la production et distribution d'oeuvres. Toute personne interessé(e) est invité(e) à m'écrire a/s ce Bulletin.

##########

Présentation de matériaux pour ce bulletin:

Tout matérial est reproduit tel que reçu, est réduit de 74% à 65%, selon le format et doit être de qualité raisonnable lors de la réception.
Que ce soit de l'information générale, communiqués de presse, concours, concerts, questions, réponses, commentaires, idées, etc., tout est bienvenu. Le Bulletin du G E C ne peut prendre de responsabilité quant au contenu de cette information. Vous êtes à ce moment priés de diriger vos questions à la source originale.

##########

Adresse: K. Austin, GEC, Département de Musique, Campus Loyola,
Université Concordia, 7141 o. rue Sherbrooke,
Montréal, Québec, CANADA H4B 1R6

@@@@@@@@@@

CALENDAR // Calendrier Montréal(ais)

10 feb/fév	Musique à Tangente	Concert	3655 St-Laurent	12h - 23h59
14 / 15 feb/fév	C.E.C.G./G.E.C		1395 o.boul. Dorchester	19h - 21h30
16 / 17 feb/fév				15h - 18h/19h-21h30
11 mar/mar	CECG/GEC	Concert (Loyola)		20:15
19 to 22	mars/March	McGill University Contemporory Music Festival		
4 april/avril	GEMS	Concert	McGill University	
22 avril	CECG/GEC	Concert (Loyola)		20:15
3,4 - 10,11,12 mai	A.C.R.E.Q.	FESTIVAL		
16,17,18,19 May/mai	CECG/GEC	" 4/10/7 "	Summer Series (Loyola)	

CONCORDIA UNIVERSITY

Music Department

Groupe
Electro-acoustique de
Concordia

* * * * * * * *

1984
17 september
15 october
10 december
1985
14 january
11 march
22 april

20:15

room AD - 131
Loyola Campus

entrée libre

CONCORDIA
ELECTRO-ACOUSTIC
COMPOSERS'
GROUP

* * * * * * * * *

Concert 3 Series III

focus:

Music from Montréal(ers)

THEN // Now

Here & There

and always

works on tape by: Alcides Lanza, Glendon Diener, Barbara Golden, George Danova, Pierre Bouchard, Kevin Austin

live electronics works by: Dave Lindsay, JohnWells, Jean Séguin, Ilana Steele, Joan Baller, Kevin Austin

LOYOLA CAMPUS
7141 SHERBROOKE STREET WEST
MONTREAL, QUEBEC H4B 1R6

Concert Programme

Part I

⇒ (i) Star Song - for synthesizer and tape	John Wells*, Dave Lindsay*, Jean Séguin*, Kevin Austin*
⇒ Rigeaud Sinfonietta - stereo tape	Kevin Austin
⇒ Quatre Images Sur le Nom de BACH - stereo tape	Glendon Diener
⇒ ekphonesis IV (1971-III) - stereo tape	Alcides Lanza
⇒ (ii) My Pleasure - stereo tape	Barbara Golden, text: Melody Sumner

- SAKI BREAK -

⇒ (i) Snow Peas flute - Illana Steele clarinet - Joan Baller	Illana Steele Joan Baller Kevin Austin
⇒ The Escape - stereo tape ⇒ E.T. Picture Show - stereo tape	George DaNova
⇒ (i) Movemento in Trano-Art - stereo tape	Pierre Bouchard
⇒ Rigeaud Sinfonietta - stereo tape	Kevin Austin

(i) World première (ii) Canadian première

CONCORDIA UNIVERSITY

Music Department

Groupe
Electro-acoustique de
Concordia

* * * * * * * *

1984
17 september
15 october
10 december
1985
14 january
11 march
22 april

20:15

room AD - 131
Loyola Campus

entrée libre

C O N C O R D I A
E L E C T R O - A C O U S T I C
C O M P O S E R S'
G R O U P

* * * * * * * *

Concert 4 Series III

focus:

Something Old

Something New

works on tape by: Alcides Lanza, Francis Dhomont, John Winiarz, Kevin Austin, Dave Lindsay, George Danova, Alain Thibault

live electronics works by: John Wells, James Tallon, Dave Lindsay, Kevin Austin, Jill Bedoukian, Jean Séguin

LOYOLA CAMPUS
7141 SHERBROOKE STREET WEST
MONTREAL, QUEBEC H4B 1R6

Concert Programme

Part 1

Star de Light -for synthesizers* and tape with voice**	James Tallon*, Jean Séguin*, John Wells*, Kevin Austin*, Dave Lindsay*, Jill Bedoukian**
Four Fragments and Epilogue -stereo tape	John Winiarz
exercise I (1965-V) -stereo tape	Alcides Lanza
Transits Élémentaires -stereo tape	Francis Dhomont
TIME IN - TIME OUT (Three) - PAUSE -	
Wave Link One / Wave Link Too } stereo tape and slides	Kevin Austin
TIME IN - TIME OUT - (Four) - PAUSE -	
FRAGMENTS -four synthesizers	James Tallon, Dave Lindsay, Kevin Austin, John Wells
OGEAH -stereo tape	Dave Lindsay
Points de fuite -stereo tape	Francis Dhomont
"O. D" (the Escape III) -stereo tape	George Danova
Quarks' Muzik -stereo tape	Alain Thibault

CONCORDIA UNIVERSITY

The
Concordia
Electro - acoustic
Composers'
Group

groupe
électro-acoustique de
Concordia

84-xi-15

Works by: John Winiarz, Susan Clarkson,
John Celona, Barbara Golden,
Jean Séguin, Keith Daniel,
James Tallon, Dave Lindsay,
Kevin Austin, Alain Thibault

ncerts

(i) ⇒ jeudi 15 novembre
vendredi 16
samedi 17
dimanche 18
jeudi 1[illegible]
vendredi 1[illegible]
samedi 1[illegible]
dimanche 1[illegible]

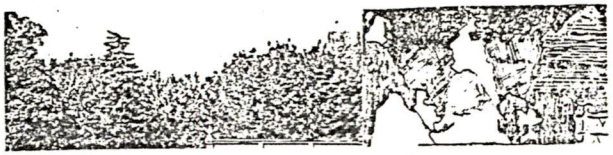
+

on tape,
tape with slides
and live electronics

Series 3

20h15
Gallerie des Arts Visuels
1935 o. boul. **Dorchester** Blvd. W.
Montréal
Lucien L'Allier/autobus 150

LOYOLA CAMPUS
7141 SHERBROOKE STREET WEST
MONTREAL, QUEBEC H4B 1R6



PROGRAMME Programme

7:00 p.m. John Winiarz — SPECKS — stereo tape

Dave Lindsay — WHALESONG #1 — stereo tape

Keith Daniel — SUITE #1 — stereo tape

Dave Lindsay*
James Tallon*
Kevin Austin*
Jean Séguin* — CIRCUMFLEX — stereo tape and live electronics — *synthesizers-

8:15 p.m. Susan Clarkson — A LISTENING is not A HEARING — -stereo tape-

John Celona — POSSIBLE ORCHESTRAS (@ the 21st harmonic) — -stereo tape

James Tallon — MANITO — -four channel tape

A Short Break

Barbara Golden — FINAL SPIN — -stereo tape with slides

Kevin Austin — BY'OU IN THE MORNING — -stereo tape

Alain Thibault — SONERGIE — -stereo tape-

CONCORDIA UNIVERSITY

groupe électro-acoustique de Concordia

Concordia Electro-acoustic Composers' Group

84-xi-16

Works by:

Neil Schwartzman, Jean Séguin, Jacques Mayrand, Yves Daoust, Kevin Austin, Keith Daniel, Dave Lindsay, John Wells, Eric Brown, Pierre Gauvin, James Tallon

ncerts

(ii) jeudi 15 novembre
vendredi 16 ⟸
samedi 17
dimanche 18

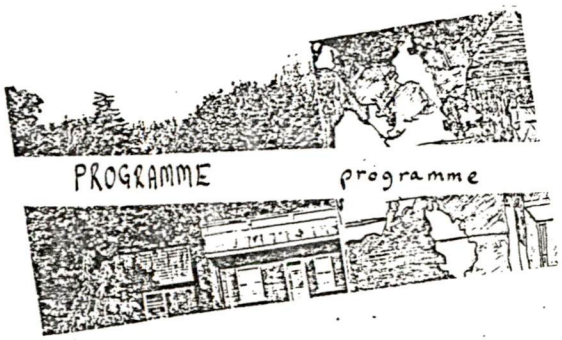
jeudi 14 février
vendredi 15
samedi 16
dimanche 17

+

on tape, with slides, and live electronics

20h15
Gallerie des Arts Visuels
1935 o. boul. **Dorchester** Blvd. W.
Montréal
Lucien L'Allier/autobus 150

LOYOLA CAMPUS
7141 SHERBROOKE STREET WEST
MONTREAL, QUEBEC H4B 1R6



PROGRAMME programme

7:00 p.m.

SAND/WATER — Eric Brown
-stereo tape

THE BEAUTIFUL ASSISTANT — John Wells
- stereo tape

SUITE #2 - from The Songs a Metal Child Would Sing — Keith Daniel

KONZERT TONE 1 — Kevin Austin
-for double bass, percussion, voice and extensions
double bass - Kevin Austin
percussion - Shawn Bell

8:15 p.m.

WAIT!! — *John Wells, *James Tallon, *Dave Lindsay, *Kevin Austin (text: Kevin Austin)
-for stereo tape and *electronics

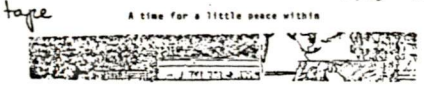
TRIAL and BEAT IT — Neil Schwartzman
-stereo tape

Another Short Break

ETUDE ELECTROACOUSTIQUE #1 — Jean Séguin* Jacques Mayrand**
bass** and electronics*

DÉRIVE — Pierre Gauvin
-stereo tape (with slides)

QUATUOR — Yves Daoust
- stereo tape



CONCORDIA UNIVERSITY

ConcordiaElectro-acousticComposers'Group (C.E.C.G.)
groupeélectro-acoustiquedeConcordia (G.E.C.)

84-xi-17

Works by:

Paul Pedersen,
Otto Joachim,
David Keane,
Pierre Gauvin, Jean Séguin, Christian Calon,
Kevin Austin, Jacques Mayrand

on tape
with slides and
live electronics

Concerts

(iii) jeudi 15 novembre
vendredi 16
samedi 17 ←
dimanche 18

+

Series 3

20h15
Gallerie des Arts Visuels
1935 o. boul. **Dorchester** Blvd. W.
Montréal
Lucien L'Allier/autobus 150

entrée libre/free

LOYOLA CAMPUS
7141 SHERBROOKE STREET WEST
MONTREAL, QUEBEC H4B 1R6

PROGRAMME programme

7:00 p.m.

Christian Calon — PARADIS
-stereo tape

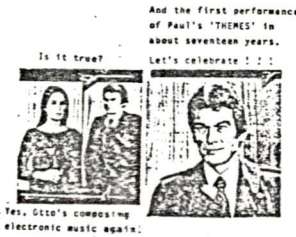
Kevin Austin — KONZERT TONE #1
for double bass, percussion, voice and extensions
double bass - Kevin Austin
percussion - Shawn Bell

Kevin Austin — I'VE A NOTION IT'S THE OCEN
-stereo tape

MOZART IN HATTERAS
-stereo tape

8:20 p.m.

Paul Pedersen — THEMES from the OLD TESTAMENT
-stereo tape and slides


Is it true?
And the first performance of Paul's 'THEMES' in about seventeen years.
Let's celebrate ! ! !
Yes, Otto's composing electronic music again.

Otto Joachim : SEVEN ELECTRONIC SKETCHES
world première

Otto Joachim — #1 & #2
-stereo tape

David Keane — ELEKTRONIKUS MOZAIK
-stereo tape

Otto Joachim — #3
-stereo tape

Yet another short break!

Jean Séguin** ETUDE ELECTROACOUSTIQUE #1
Jacques Mayrand*
*bass and **electronics

Otto Joachim — #4
-stereo tape

Pierre Gauvin — 1959-1964
-stereo tape and slides

Otto Joachim — #5, #6, #7
-stereo tape
doorways to the heart

CONCORDIA
UNIVERSITY

1984 - ix - 30

Sunday 1pm - 5:30 pm

Sonic Strands

Toiles Sonores

A concert
of live and
taped electro-
acoustic
music

SUNDAY

CECGEC

LOYOLA CAMPUS
7141 SHERBROOKE STREET WEST
MONTREAL, QUEBEC H4B 1R6

CONCORDIA UNIVERSITY

Department of Music

Information
Renseignements

Weekdays, 9 a.m. - 5 p.m.
lundi au vendredi, 9h - 17h
482-0320, ext. 611

85-i-10

Communiqué

Concordia Electro-acoustic Music Concerts

Four concerts of electro-acoustic music, live and on tape will take place in the Visual Arts Gallery of the Visual Arts Building of Concordia University, Thursday, Friday, Saturday and Sunday, the

14th, 15th, 16th and 17th of February, 1985.

The concerts, presented by the Concordia Electro-acoustic Composers' Group will each be in two parts. On Thursday and Friday, the concerts will run from 5:00 p.m. to 7:00 p.m., and from 8:15 to 10:30. The first part will be works for tape, and the second parts will be for tape, tape and live, live electronics, and works with slides.

On Saturday and Sunday, the concerts will be from 3:00 to 7:00, and from 8:15 to 10:30. On the afternoons of each of these days, there will be the installation of a large-scale fibre sculpture, created by the group members, with the assistance of the Montreal fibre-artist, Doris May. The public is invited to come and participate in the creation of this sculpture.

All concerts are free.

Thursday	February	14	5:00 to 7:00	and	8:15 to 10:30
Friday	February	15	5:00 to 7:00	and	8:15 to 10:30
Saturday	February	16	3:00 to 7:00	and	8:15 to 10:30
Sunday	February	17	3:00 to 7:00	and	8:15 to 10:30

1395 Dorchester Boulevard West. (Autobus 150 ; Métro Lucien Lallier)

FREE ADMISSION

For more information, please contact:

Kevin Austin, 482-0320 loc. 614

entrée libre/free admission
7141 Sherbrooke Street West
Montreal, H4B 1R6

11

NCORDIA IVERSITY

artment of Music

Information
Renseignements

Weekdays, 9 a.m.
lundi au vendredi
482-0320, ext. 61

nmuniqué

Concerts de musique électro-acoustique

Montréal, le 10 janvier 1985 -- Quatre concerts de musique électro-acoustique, en direct et sur bandes, auront lieu à la Galerie du pavillon des arts visuels de l'Université Concordia, les jeudi, vendredi, samedi et dimanche

14, 15, 16 et 17 février prochains.

Ces concerts, présentés par le Groupe électro-acoustique de Concordia (G.E.C.), comprendront chacun deux parties. Le jeudi et le vendredi, les concerts se dérouleront de 17h à 19h ainsi que de 20h15 à 22h30. La première partie comportera des oeuvres pour bandes et la seconde des oeuvres pour bandes, pour bandes et groupe instrumental, de la musique électronique exécutée par les membres du G.E.C. ainsi que des oeuvres accompagnées de diapositives.

Le samedi et le dimanche, les concerts auront lieu de 15h à 19h ainsi que de 20h15 à 22h30. L'après-midi, on procédera à l'installation d'une immense sculpture en fibres créée par les membres du Groupe grâce à l'aide de la fibriste montréalaise Doris May. Le public est invité à participer à la création de cette sculpture.

Tous les concerts sont gratuits.

Jeudi	14 février	17h - 19h	et	20h15 - 22h30
Vendredi	15 février	17h - 19h	et	20h15 - 22h30
Samedi	16 février	15h - 19h	et	20h15 - 22h30
Dimanche	17 février	15h - 19h	et	20h15 - 22h30

Endroit: 1395, boul. Dorchester Ouest (autobus 150; métro Lucien-Lallier)

Pour plus de renseignements, s'adresser à Kevin Austin, au 482-0320, poste 614

ée libre/free admission
l Sherbrooke Street West
ıtreal, H4B 1R6

CONCORDIA UNIVERSITY

Department of Music

Information
Renseignements

Weekdays, 9 a.m. - 5 p.m.
lundi au vendredi, 9h - 17h
482-0320, ext. 611

Communiqué

1984 - x - 12

C.E.C.G. Award Winners

The Concordia Electro-acoustic Composers' Group is pleased to announce the names of the recipients of awards from its 1984 summer series of concerts. Neil Schwartzman, a Concordia student, is noted for his tape piece entitled "Trial and Beat It". This nine minute computer generated tape composition will soon be published by the Concordia publishing group, 'les éditions C.E.C.G.'

Susan Clarkson, a Concordia graduate is noted for her general contribution to electro-acoustic music within the University, and for her recent works for tape employing processed vocal sounds.

Jean Séguin receives an award for his assistance to the group in the preparation and production of the summer series, as well as his continuing work in the field of tape, and tape and live composition.

The other awards are going to John Celona of Victoria, British Columbia, for his computer generated composition, "Imaginary Orchestras (at the 21st harmonic)". This work has been played several times in the C.E.C.G. concert series, and has been played in France and the U.S.A., where it has received other awards as well.

The Vancouver composers/performers group, Cassation, represented by the composers Paul Dolden and Andrew Czink received the last award for their energy and dedication to the field of electro-acoustic music, and to encourage and support their further activities.

The funds for the awards came from a special University fund for the awards, and also from P.R.O. Canada.

The Concordia Electro-acoustic Composers' Group would especially like to thank P.R.O./S.D.E. Canada for its support in this project, and its continuing support of new music.

-30-

entrée libre/free admission
7141 Sherbrooke Street West
Montreal, H4B 1R6

CONCORDIA UNIVERSITY

Department of Music

Information
Renseignements

Weekdays, 9 a.m. - 5 p.m.
lundi au vendredi, 9h - 17h
482-0320, ext. 611

Communiqué

1984 - x - 12

Lauriers musicaux

Le Groupe électro-acoustique de Concordia est heureux de proclamer les lauréats de sa série de concerts d'été.

Neil Schwartzman, étudiant de l'Université Concordia, est récompensé en raison de sa pièce pour bande magnétique intitulée *Trial and Beat It*. Il s'agit d'une composition assistée par ordinateur d'une durée de neuf minutes que Les éditions C.E.C.G. de Concordia diffuseront prochainement.

Susan Clarkson, diplômée de Concordia, reçoit un prix pour son apport à la musique électro-acoustique dans l'Université et à cause de ses récentes oeuvres pour bandes magnétiques faisant appel à des sons reproduisant la voix humaine.

Un prix est attribué à Jean Séguin pour avoir aidé le groupe à organiser et à produire la série de concerts d'été et pour ses compositions pour bandes ainsi que bandes et groupe instrumental.

John Celona de Victoria (Colombie-Britannique) est récompensé pour sa composition assistée par ordinateur intitulée *Imaginary Orchestras (at the 21st harmonic)*. Cette oeuvre a souvent été à l'affiche des concerts d'été du Groupe électro-acoustique de Concordia. Elle a aussi été présentée en France et aux États-Unis où elle a également été primée.

Le dernier prix est décerné au groupe de compositeurs-interprètes de Vancouver Cassation, réprésenté par les compositeurs Paul Dolden et Andrew Czink, pour souligner leur dynamique consécration à la musique électro-acoustique et les encourager à poursuivre leur travail.

Ces prix émanent d'un fonds spécialement créé par l'Université ainsi que de la Société des droits d'exécution du Canada (S.D.E.).

Le Groupe de musique électro-acoustique de Concordia est particulièrement reconnaissant à la S.D.E. de l'appui qu'elle a accordé à ce concours et de l'encouragement qu'elle ne cesse d'apporter à la nouvelle musique.

- 30 -

entrée libre/free admission
7141 Sherbrooke Street West
Montreal, H4B 1R6

UNIVERSITÉ CONCORDIA

Music Department
Concordia Electro-acoustic Composers' Group

The Concordia Electro-acoustic Composers' Group once again invites composers to submit electro-acoustic compositions (on tape), to be performed in its Third Annual series of concerts

Works should be for tape alone, although some simple performance and multi-media installations may be possible.

Technical Information:

Duration : No limit

Format: ¼" tape, ½ track stereo, HEAD UP (clearly marked), with 15 seconds of leader tape at each end, on a 7" reel (or larger) - large hub preferred.

Speed: 19 cm or 38 cm (7½ ips or 15 ips) CLEARLY MARKED ON BOX AND REEL

No noise reduction; no test tones.

A programme note must be included, typed, English,French or bilingual or pictorial, and will be reproduced in the programme exactly as submitted.

A biographical note is optional.
Please include performing right affiliation (CAPAC or PRO), if any.

Tapes will not be returned, as we wish to be able to play them in later concerts.

<u>There will be no un-authorized use of tapes what-so-ever</u>.

CAMPUS LOYOLA
7141 OUEST, RUE SHERBROOKE
MONTREAL, QUEBEC H4B 1R6

Tapes should be submitted directly to, and more information may be obtained from:

Kevin Austin
Concordia Electro-acoustic Composers' Group
Music Department RF-309
Concordia University
7141 Sherbrooke St. W.
Montréal, Qc.
CANADA H4B 1R6

Phone: (514) 482 - 0320

Under certain circumstances, other formats of tapes may by accomodated, e.g. 8 channel on ½", quad 3 3/4 ips (dbx) cassettes etc. Inquire.

@@@

UNIVERSITÉ CONCORDIA

le 18 janvier 1984

Département de musique
Groupe électro-acoustique de Concordia

Le Groupe électro-acoustique de Concordia invite les compositeurs à soumettre leurs propres oeuvres électro-acoustiques sur bande magnétique dans le cadre de sa troisième série de concerts annuels.

Les oeuvres doivent être pour bande seule, bien qu'il puisse être possible de présenter une simple performance et des oeuvres multi-médias.

Fiche technique

Durée de la bande: Aucune limite

Caractéristiques: Bande de ¼ po, ½ piste stéréo, EN DÉBUT DE BANDE, prévoir 15 secondes de bande d'amorce clairement indiquée au début et à la fin. Bobine de 7 po (ou plus large) - utiliser de préférence un moyeu large

Vitesse de défilement: 19 cm ou 38 cm (7½ po/sec ou 15 po/sec) CLAIREMENT INDIQUÉE
FOURNIR ÉTUI ET BOBINE

Ne faire aucune réduction de bruit ni aucun son d'essai.

Toute composition doit être accompagnée d'une notice explicative dactylographiée, en anglais, en français ou bien bilingue ou encore illustrée. Elle sera reproduite comme telle dans le programme.

La notice biographique est facultative.
Le cas échéant, préciser si on détient des droits d'exécution (CAPAC ou SDE).

. . . /2

CAMPUS LOYOLA
7141 OUEST, RUE SHERBROOKE
MONTREAL, QUÉBEC H4B 1R6

Les bandes ne seront pas retournées à leurs auteurs, en prévision de futurs concerts.

Prière de soumettre les enregistrements ou d'adresser les demandes de renseignements à:

Kevin Austin
Groupe électro-acoustique de Concordia
Département de musique, FC-310
Université Concordia
7141, rue Sherbrooke Ouest
Montréal (Québec)
CANADA H4B 1R6
Téléphone: (514) 482-0320 (x 614)

Certains autres types de bandes pourraient être acceptés (par exemple 8 pistes sur bande de ½ po, cassette quad 3¾ po/sec (dbx), etc. Prière de se renseigner à ce sujet.

MUSIQUE A TANGENTE

Place: Tangente, 3655 rue St. Laurent, locale 303, Montreal.
date: Sunday, September 30, 1984.
time: noon to midnight.

Programme: works by Pierre Dostie, Charles de Mestral and Robin Minard (members of the group SONDE) with the collaboration of visual artists Claude Lamarche and Paul C. Mercier.

admission: regular: $6
students and seniors: $5

During the 1984-85 season, MUSIQUE A TANGENTE will present a new series of "sound environment" concerts.

The first of these concerts, which will take place on Sunday September 30th from noon to midnight, offers a programme of works by Montreal composers Pierre Dostie, Charles de Mestral and Robin Minard. All works are conceived for tape and ambient sound-diffusion systems, and are designed to create a number of aural environments in which the public is free to move quietly. The public is invited to enter and depart from the space at any time during the twelve-hour programming of music.
Sound-diffusion systems include a sculpture recently conceived by artist Paul C. Mercier. Other visual installations are by Montreal artist Claude Lamarche.

MUSIQUE A TANGENTE (a series organized by Robin Minard) offers a unique chance for the Montreal public to establish new rapports with music and makes available to composers a concrete means of exploring new directions in musical presentation.

- 30 -

September 12, 1984.

Robin Minard
(514) 354-5797

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The GAZETTE, Montreal, Monday, October 1, 1984 E-7

'Sonic Strands' weaves some interesting sounds

By CARL URQUHART
Special to The Gazette

Sonic Strands, a production of the Concordia Electro-Acoustic Composer's Group (C.E.C.G.) of the Music Department, Faculty of Fine Arts, Concordia University.
Featuring compositions by Robert Schertzer, Daniel Toussaint, Shawn Bell, Denis Lorrain, Jean Séquin, Yves Daoust, Kevin Austin, John Celona, Dave Lindsay and Jill Bedoukian, in The Grove of the Loyola Campus.

Not since January 1982, when Montrealers slipped into swim suits, dove into the pool at the University of Montreal and listened to their first under-water concert ever, has a program seemed like such an unusual proposition as the mini-festival of sound and sight that was launched Friday among the maple and larch trees of The Grove, behind the main buildings of Concordia's Loyola Campus.

Using the umbrella title, *Sonic Strands*, the three-day event was designed as a feast of electro-acoustical sound by the Concordia Electro-Acoustic Composer's Groupe (C.E.C.G.) and was repeated both Saturday and yesterday.

The word "concert," however, even if written in the plural, is much too limited in scope to describe the actual goings-on. Along with a crowded schedule of recent works that seem to explore practically every facet of electronic music — synthesized sounds, those assembled from natural material and "live" performance — the composers (and audience, too, if they wish) produced a fibre sculpture by interweaving strands of magnetic tape, yarn and bits of material among the trees of the grove.

Not surprisingly, the titles of many of the compositions have a thread of continuity about them: *Strung out and Up*, *Threadbare* and *String So Long* are works for synthesizers by Shawn Bell, Jean Sequin, Dave Lindsay, Jill Bedoukian and Kevin Austin.

Other essays in electro-acoustical sound include *Rain Dance* by Robert Schertzer, which opened the program; *Game*, for magnetic tape, by Yves Daoust; *Florida Sweet*, for tape, by Jill Bedoukian and Kevin Austin; and *L'Architecture de l'UQAM*, by Dave Lindsay.

It's a fascinating kind of total immersion into the complexities of electronic music and multi-media production.

Simon Fraser University
Centre for the Arts

INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985

Announcement and Call for Submissions

The 11th International Computer Music Conference will be held in Vancouver, August 19-22, 1985 under the sponsorship of the Centre for the Arts, Simon Fraser University. This conference, which is being held for the first time in Canada, is an international forum for scientific, technical, and artistic exchange concerning computer applications to music. Paper sessions, guest speakers, demonstrations, and concerts will take place at Robson Square Media Centre (August 19-21) and Simon Fraser University (August 22).

Session topics will include:

- computer assisted composition and performance
- synthesis hardware and software
- digital signal processing
- personal systems
- computer approaches to music theory, analysis, and teaching
- mixed media computer work
- psychoacoustics and acoustic analysis
- studio reports

Submissions

- **Papers** - a one page abstract, including audio-visual requirements, should be submitted by *April 1, 1985.*
- **Works for tape alone or live electronics** should be submitted by *April 1, 1985* in half-track stereo or 4 channel quad on ¼ inch tape, at 7 ½ or 15 ips. Please indicate tape direction, speaker placement, and use of any noise reduction (DBX only). Submissions in this category for a special open air concert are also invited. Other concert locations will be the Robson Square Media Centre and the Vancouver East Cultural Centre.
- **Works for solo and small chamber ensembles** involving the computer in their composition or performance should be submitted by *February 15, 1985.* Works submitted for ICMC 85 may also be considered for performance at Digicon 85, the week prior to ICMC.

Note: The selection of all papers (other than studio reports) and performance pieces will be made by scientific and artistic juries.

- **Proposals for demonstrations, exhibitions, and special installations** should be made as soon as possible giving specific requirements. Limited space for commercial exhibitors is available at Robson Square at a nominal charge on a first come basis.

All submissions should be sent to:

Professor Barry Truax
Department of Communication
Simon Fraser University
Burnaby, B.C.
Canada, V5A 1S6

Telephone: (604) 291-3687

Registration

Proposed conference registration fees (Cdn.) are $90.00 for CMA members, $105.00 for non-members, and $75.00 for students. Registrations received after July 1, 1985 or at the conference site will be subject to a late fee. The registration fee will include all concert tickets, bus transportation to concert sites, and access to all conference events. Further registration details will be available in early 1985.

Hotel Accommodation

A block of rooms will be reserved at a downtown Vancouver hotel and registrants will be responsible for booking their own accommodation. Further accommodation details will be available in early 1985.

For further information contact:

Conference Services
Continuing Studies
Simon Fraser University
Burnaby, B.C.
V5A 1S6

Telephone: (604) 291-3649/4565

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Tangente, 3655 rue St. Laurent, 3ème étage, Montréal

MUSIQUE A TANGENTE

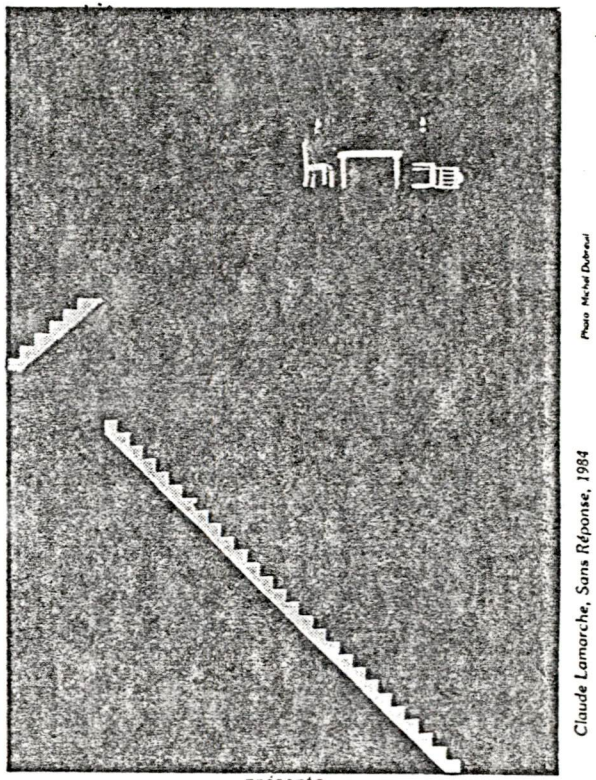


Photo Michel Dubeau

Claude Lamarche, Sans Réponse, 1984

présente

des environnements sonores

10 février et 14 avril,
de midi à minuit

Série de concerts d'environnement sonore organisée par ROBIN MINARD et présentée au cours de l'année 1984-1985. Cette série donne l'occasion au public montréalais d'établir de nouveaux liens avec la musique et offre aux artistes-compositeurs la possibilité d'exploiter de nouvelles directions dans la présentation de la musique.

renseignements: 354-5795

11th INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985

August 19-22, 1985 Vancouver, B.C., Canada

Pre-Registration Information

Please use the form below to pre-register for the 11th International Computer Music Conference, August 19-22, 1985, in Vancouver, B.C., Canada. Pre-registration closes on July 1, 1985 (please allow sufficient time for mailing). Registrations received after July 1, 1985, or at the conference site, will be subject to a late fee (see form below). Please mail your completed form with cheque or money order for the appropriate amount payable to Simon Fraser University to:

International Computer Music Conference 1985
Continuing Studies
Simon Fraser University
Burnaby, British Columbia
CANADA, V5A 1S6

The conference registration fees are listed below in both U.S. and Canadian funds. North American registrants may submit a *cheque or money order;* registrants from outside North America must submit an *international money order* in Canadian funds. Please note that no charge cards will be accepted. The registration fee includes all concert tickets, bus transportation to concert sites, and access to all conference events.

For further information, please write to the above address, or call (604) 291-3649 or (604) 291-4565.

PRE-REGISTRATION FORM
11th ANNUAL INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985

Name (last name first) .....

Affiliation .....

Address .....

City ..... Province/State .....

Postal/Zip Code .....Country .....

Telephone .....

PRE-REGISTRATION FEES
(please check appropriate amount)

	CDN.	U.S.
CMA member	$ 90.00	$ 70.00 .....
Non-member	$105.00	$ 80.00 .....
Student	$ 75.00	$ 60.00 .....

**LATE FEES (after July 1, 1985)

	CDN.	U.S.
CMA member	$105.00	$ 80.00 .....
Non-member	$120.00	$ 95.00 .....
Student	$ 85.00	$ 65.00 .....

Please mail your completed form with cheque or money order to:

International Computer Music Conference 1985
Continuing Studies
Simon Fraser University
Burnaby, British Columbia
CANADA, V5A 1S6
Telephone - (604) 291-3649 or (604) 291-4565

DEAR COMPOSER OR ARTIST:

The Delta Society of Analog and Digital Arts is planning an ELECTRONIC MUSIC CONCERT for the month of April 1985. We want to promote serious electronic or computer music compositions composed by Canadian composers. If you would like to have your piece performed on our concert please meet our short list of requests and submit it to the address on the opposite page.

I must emphasize that we are a non-profit organization and you will not receive any monetary renumeration for your participation except in terms of performing rights royalties, exposure to the local area, and the possibility of some local radio and television exposure.

Please note we are selecting serious compositions and NOT Top 40, MOR, R&B etc. If due to a large response we have more compositions than can be performed we will select tapes that we feel best compliment the concert.

All compositions will be returned provided a self addressed envelope with the correct postage is included with your submission.

THERE ARE NO ENTRY FEES REQUIRED.

****

Tapes should be, technically, of high quality. (low tape hiss)

Tapes should be submitted in stereo cassette or 1/4" tape at 15 ips stereo mix.

Include the title with your name on the tape reel.

The time duration.

Indicate the performing rights organization if applicable.

A self addressed envelope with the correct postage.

The deadline for submission is March 15, 1985

We will not be held responsible for lost, damaged, or erased tapes.

****

You will be notified if your piece will be performed on the concert. You may enter as many compositions as you like. If the compositions are on one tape please separate them with tape leader.

We are looking forward to your participation in promoting Canadian Electronic Music Composition.

Mail to: The Delta Society of Analog and Digital Arts
207 Hawthorn Dr. N.W.
Calgary, Alberta, T2K 3M6

Yours sincerely,

Ray Lizina
President

"INFREQUENCY" is a one-hour weekly new music programme. Hosted by performance artist Michael Harding, currator of Open Space Gallery and Rod Sharman, award-winning composer, the programme includes reviews, interviews and music by local and international artists. The programme is broadcast by CFUV FM Victoria and CFRO FM Vancouver. Both are non-profit radio stations.

We are interested in submissions by composers for which clearance for broadcast has been obtained. The tapes may be cassette (with or without dolby B or C, CrO2, metal or normal types) or reel-to-reel (¼ track or ½ track stereo 7½ ips only, no noise reduction). Return address and any programme information should be included. Composers will be informed of the date and time of broadcast. Please specify CAPAC or PROCAN affiliation, if applicable.

Cassettes/tapes should be sent to:

INFREQUENCY
attn: Michael Harding/Rod Sharman
CFUV Radio
SUB University of Victoria
P.O. Box 1700
VICTORIA, B.C.
V8W 2Y2

McGILL UNIVERSITY INTER-DEPARTMENTAL MEMORANDUM DATE: 27-11-1984

TO: all interested

FROM: McGill University

SUBJECT: new musics

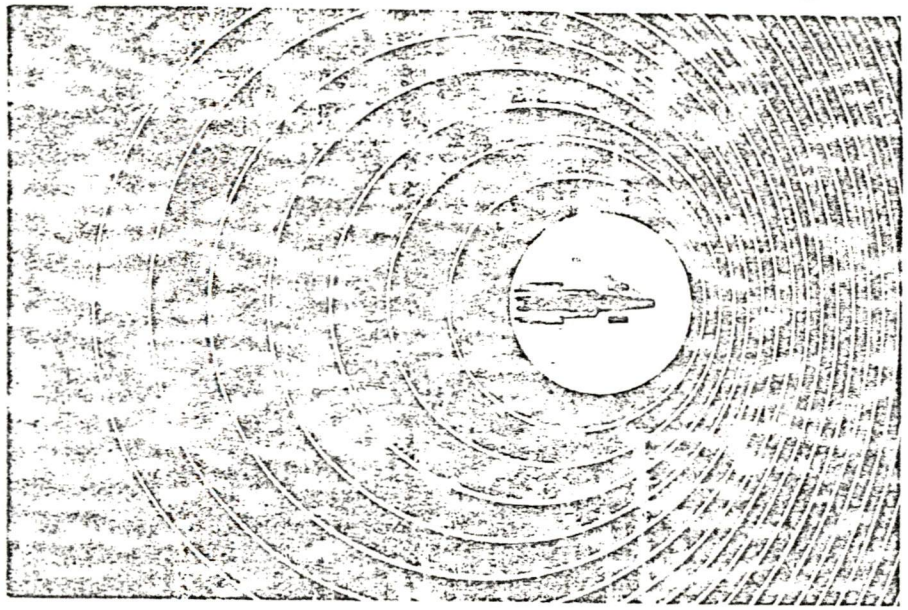
Recital Hall - February 1st., 1984; 20 hrs
ems recital: works by Gitta Steiner-Hilda Dianda-Allain Voirty;Robert Jones-

Pollack Hall: march 19 to 22nd, 1984:
Contemporary Music Festival IV
with Jon Appleton-Jesus Villa Rojo-Gayle Young-McGill Wind Symphony (Robert Gibson, conductor)-ems (alcides lanza, conductor)-Laurence Cherney Quatour Flute Douce; in works by Michelle Boudreau-Takato Shinohara-Ryohii Hirose-Myke Roy-Peter Paul Koprowski-Brian Cherney-Alcides Lanza-Donald Steven-Yves Deoust- and others.

Pollack Hall: april 4, 1984:
Ems concert; works by alcides lanza-Jere Beaulieu; and others.

UNIVERSITÉ DE MONTRÉAL
FACULTÉ DE MUSIQUE

ESPACES/TEMPS



Oeuvres acousmatiques récentes de compositeurs français

BESCHE - DHOMONT - ZANESI

(créations nord-américaines)

Direction du son: FRANCIS DHOMONT

VENDREDI, 1er FEVRIER 1985
À 20 HEURES

Pavillon de la Faculté de Musique
200 avenue Vincent d'Indy
Salle B-484

- ENTRÉE LIBRE -

(verso)

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ESPACES/TEMPS

Concert acousmatique

1) Stop! L'horizon. Christian ZANESI

2) Le temps de la terre interne. Thierry BESCHE

3) ... Mourir un peu. Francis DHOMONT

Trois oeuvres électroacoustiques projetées par un orchestre de haut-parleurs. Chacune d'elles nous parle à sa façon, directe ou métaphorique, de ces deux dimensions de notre univers perceptif: espaces du dehors ou du dedans; temps des chronomètres ou temps subjectif, interne.

Autour de nous, l'espace de la salle habité par des images acoustiques "en reliefs colorés" (Bayle).
En nous, le temps de notre écoute sans lequel toute architecture sonore resterait figée dans un impossible devenir.

The University of Western Ontario
Faculty of Music

"THE MAGICAL MUSIC MACHINE"

A Public Performance
with the
SYNCLAVIER 11 Computer Music System

Music: Kristi Allik

Visuals: Robert Mulder

Lecture-demonstration: Peter Clements

FRIDAY, JANUARY 25, 1985
FACULTY OF MUSIC RECITAL HALL
12:30 p.m.

London, Canada

20

Université de Montréal
Faculté de Musique

JOURNÉE

Michel CHION

COMPOSITEUR FRANÇAIS, MUSICOGRAPHE, CINÉASTE ET CRITIQUE
INVITÉ À MONTRÉAL PAR L'ASSOCIATION QUÉBÉCOISE DES ÉTUDES CINÉMATOGRAPHIQUES (AQEC)

16H30 CONFERENCE DU JEUDI :
"LE MELODRAME ELECTROACOUSTIQUE"

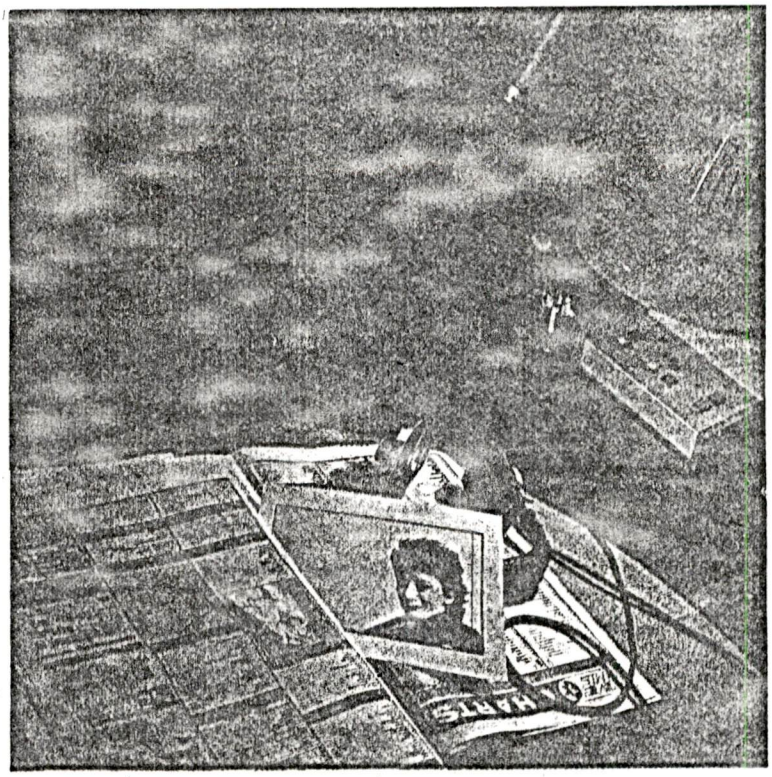
20H00 CONCERT ACOUSMATIQUE :
"LA TENTATION DE SAINT-ANTOINE" (1984)
MÉLODRAME ÉLECTROACOUSTIQUE D'APRÈS FLAUBERT
AVEC LA VOIX DE PIERRE SCHAEFFER
CRÉATION AMÉRICAINE
DIRECTION DU SON: LE COMPOSITEUR

JEUDI, 22 NOVEMBRE 1984
PAVILLON DE LA FACULTÉ DE MUSIQUE
200 AVENUE VINCENT D'INDY
SALLE B-484

- ENTRÉE LIBRE -

BRAVE NEW WAVES, OAKLEY OVERNIGHT: RADIO STAYS UP LATE

BY DAVID HOMEL AND MARION MCCORMICK



MICHAEL HARVEY

In Studio 26, home of *Brave New Waves*, a pair of electro-acoustic musicians are busy creating an audio landscape with harmonizers, synthesizers and digital delays. The croaking of frogs and the chirping of birds issue from their machines. Someone is reading a story about an imaginary baseball game that should have taken place, but didn't, at the legendary Polo Grounds in New York. Management is on the line from Toronto to dictate a poem for inclusion in the sound collage. The evening's guests are sipping wine and chatting off-air to producer Alan Conter and host Augusta LaPaix. It's 2 a.m., and Waves has been broadcasting live to an astonished Canada since midnight. The show runs to 6 a.m., sign-off for BNW and sign-on for reality radio.

Brave New Waves, for all those who don't normally listen during the midnight to 6 a.m. slot, is CBC-FM's all-night show, a potent mix of new music, conversation with invited guests, performance pieces and readings. When CBC-FM decided to go all night, and was looking for ideas to fill the six hours between midnight and *Stereo Morning* at six, Augusta LaPaix didn't know how open the network would be, but she was willing to test its limits. It has become obvious to her and most everyone else that the CBC had to go beyond its usual audience and reach more people, especially young people. "Today's music is protest music again," LaPaix explains. "We're listening to lyrics that have something to say. I wanted the show to involve people who had something to say too."

LaPaix got the go-ahead for her concept over Christmas week, 1983 and BNW hit the air on February 6, 1984. The show title has a variety of resonances: brave new radio waves, new wave music, and of course there's a vaguely sci-fi, futuristic feeling to it that's supposed to appeal to a younger audience. Because the show went to air so quickly, there were a number of bugs to be ironed out but LaPaix and Alan Conter explain — between alternate sips of coffee and wine, the "wake-up-and-go-to-sleep" mixture that fuels BNW — that the management in Toronto who first accepted the proposal are still behind it and behind its original live format.

"We wanted to get back to *live* radio, radio's roots," says Augusta. "If the Pope wanted to come on and would only do it to tape, we wouldn't agree!" Of course going live means the whole country hears your mistakes. Sometimes guests freeze, sometimes there are painful seconds of dead air before everyone is rescued by a music break. But LaPaix, Conter and their team (researcher Philip Szporer and music consultant David Ryan) are willing to pay that price for the feeling of rash spontaneity that makes Waves exciting.

What these all-night audiences are listening to, besides conversation, is a mixture of free-form jazz, short stories and conceptual music such as audio performance pieces — the sorts of things that capacity crowds paid to hear when Laurie Anderson was in town at Le Spectrum in the spring. Sometimes these tone poems (or a-tone poems, if you like) so unnerve CBC radio engineers that they rush to check their circuits, fearing mechanical dysfunction. One night, during a particularly long and odd performance piece, Toronto master control contacted Montréal master control to ask what was the matter with their equipment. "You mean you haven't heard this piece before?" Montréal is rumoured to have answered. "It's very popular here in Québec."

When the show first hit the air, nay-sayers warned the team would never find enough guests to fill the two-hour conversation spots, five nights a week, Sunday to Thursday (the weekend show *Nightlines*, Friday and Saturday night, is handled out of Winnipeg, and features music-only in a more conventional format). But a network soon sprung into being: people who had been on the show told their friends, word got around, people passing through from New York, Toronto or other points were drafted. Montréal is the ideal spot for a show like BNW, LaPaix explains, because not only do people stay up later in Montréal than anywhere else in Canada, the show can draw from the city's links with Toronto, New York and Europe.

One night last summer I was teamed up with Pierre Huet, once song-writer for the rock group Beau Dommage and now editor of the humour magazine *Croc*. I received my summons to appear the same afternoon with a minimum of information about what to expect. The uncertainty, I suspect, is planned and the prospect of filling two hours — and live yet! with talk, even with another guest, was frightening. But when the time was up, I felt I was just getting in the groove. Fuelled by coffee, wine and cold pizzas wolfed down during music breaks, we talked about cross-cultural

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BROCK UNIVERSITY
REGION NIAGARA

Department of Fine Arts 416/688-5550 St. Catharines, Ontario L2S 3A1 Canada

TAPE MUSIC COMPETITION

Brock University Music Division announces a competition for electro-acoustic tape music. First prize is a Soundchaser Computer Music System (with Turbo Traks) and a 48k Apple][+ computer with monitor and drive. Deadline for submissions is February 15, 1985. The winner and runners-up will be announced and broadcast on March 31, 1985, on CBC-FM's Two New Hours, and will be performed on St. Catharines' Elektra music series.

The competition is open to all composers. Works submitted must be at least five minutes in length and must be clearly labelled showing title, composer, format, speed, duration and noise reduction (if required). Entries may be stereo or quadraphonic reel recordings or stereo cassette, and composers are asked to include a brief biography with their submissions. There is a $10.00 (CND) entry fee for each submission; certified cheques or money orders may be made payable to the Brock University Department of Fine Arts. Tapes submitted will be returned only if accompanied by a self-addressed envelope. An entry form is required for each submission.

Send submissions to: R. B. Pritchard, Coordinator,
Music Division, Department of Fine Arts,
Brock University,
St. Catharines, Ontario.
L2S 3A1 CANADA

Judges: R. B. Pritchard (Brock University)
David Keane (Queen's University)
David Jaeger (Canadian Broadcasting Corporation)
Kristi Allik (University of Western Ontario)

Special thanks to CBC-FM's Two New Hours, Great West Piano and Organ Corporation (Richmond, B.C.), International Computer Systems Centre, Inc. (St. Catharines, Ont.), and Remenyi House of Music (Toronto, Ont.)

*Soundchaser and Turbo Traks are registered trademarks of Passport Designs, Inc.

**Apple][+ is a registered trademark of Apple Computer Co.

RBP/db
November 6, 1984.

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12 September, 1984

P R E S S R E L E A S E

DAVID KEANE: RECENT ACTIVITIES

David Keane's Canon for computer-generated images and electroacoustic music was one of the featured works at Printemps électroacoustiques de Montréal, April 11 through 15. The festival is Canada's largest and most important for electroacoustic music. While Professor Keane was in Montreal for the festival, the CBC Stereo Network program, "Brave New Waves" broadcast a two-hour interview and performed several of his works.

In May, David Keane presented four concerts of his music in Austria. These included programs organized by Forum Stadtpark in Graz and Forum für Aktuelle Kunst in Innsbruck. While in Austria Keane was broadcast on Austrian radio and presented a series of public lectures at the Musik Hochschule in Graz. Later in May, Keane recorded two programs for the Hungarian National Radio and presented the world premiere performance of Elektronikus Mozaik at a well-attended lecture/concert at the Ferenc Liszt University of Music in Budapest. The new digital electroacoustic work had been commissioned by MAFILM, the National Film Board of Hungary.

In June, Professor Keane presented a concert of his music to a capacity audience at Canada House in London, England. The concert, co-sponsored by the Electroacoustic Music Association of Great Britain (EMAS), included performances of recent Keane works by a number of highly regarded British musicians. During his time in Britain, Keane was invited to lecture on his work at the British Medical Research Council Speech and Communications Unit in Cambridge and to utilize the special computer processing facilities there for work on a new tape composition entitled Labyrinth.

Also in June, two Keane works were performed at the 14e Festival Internationale des Musiques Experimentales in Bourges, France. Canon for computer-generated images and tape was featured at the festival in addition to a performance of Lyra for piano and prepared tape by the brilliant young Canadian pianist, Louise Bessette.

In July, Professor Keane served as a guest composer at the second Sound Symposium held in St. John's, Newfoundland. Such works as Metal, Encapsulated Landscapes, Canon, Elektronikus Mozaik, La Cascade Enchantée, and In Memoriam: Hugh LeCaine were included on various festival programs in addition to a week-long run of Keane's audiovisual installation, the Infiniton. For David Keane, himself, the highlight of the festival was the performance of a ten-minute work written especially for the horns of ships moored in St.John's harbour. The ships were coordinated by signals broadcast on radio by the Canadian Coastguard.

Later in July, Keane's Infiniton began an eleven-week run as part of the Ontario Science Centre's summer show, "The Artist as a Young Machine." At the beginning of the run, Keane produced new sound materials for the system, using the Science Centre's working electroacoustic music studio on view to the public as part of the show. Keane explained his procedures and objectives to the audience in the visitor's gallery as he worked. The exhibition continues until 8 October.

NEWS RELEASE

BRAVE NEW WAVES
ON THE CBC STEREO NETWORK

June 27, 1984

BRAVE NEW WAVES is a new creation of the Canadian Broadcasting Corporation's Radio Variety Department. The program is heard five nights a week, six hours a night, across the CBC Stereo Network and emanates from the Maison de Radio-Canada in Montreal.

The program is a compendium of new wave music, recorded performance art, contemporary music, sound sculpture and conversation that touches on and delves into all of the above.

Since going to air on February 6th, 1984, BRAVE NEW WAVES has actively sought new music for a largely young national audience. We have given broadcast premieres to taped works by the following canadian composers:

- Michel-Georges Bregent (Montreal)
- Jean Piché (Vancouver)
- David Keane (Kingston - Faculty of Music, Queen's University)
- Alcides Lanza (Montreal - Director, Electro-Acoustic Studio, McGill University)
- Kevin Austin (Montreal - Electro-Acoustic Studio, Concordia University)

We are also developing our own record library of contemporary music and have re-broadcast works aired on CBC's two new hours. Our aim is to introduce our listeners to as broad a spectrum as possible of the styles that have grown out of twentieth century music. From Robert Ashley to Iannis Xenakis, by way of Berio, Cage, Mimaroglu and Oliveros. BRAVE NEW WAVES is produced in Montreal by Sophia Hadzipetros and Alan Conter and is hosted by Augusta LaPaix. Our number in Montreal is (514) 285-2003 and our mailing address is:

BRAVE NEW WAVES
17th floor
MAISON DE RADIO CANADA
1,400 Dorchester Blvd. East
Montreal, Que.
Canada

H2L 2M2

Canadian Broadcasting Corporation
Société Radio-Canada

Brock University

St. Catharines, Ontario, Canada L2S 3A1 Telephone (416) 688-5550

BROCK UNIVERSITY TAPE MUSIC COMPETITION
Entry Form

Deadline: February 15, 1985. $10.00 (CDN) entry fee for each submission.

Name _____

Address _____

_____

_____

_____

Telephone _____

Title of work: _____

Date and place of composition: _____

Duration: _____

All reel to reel tapes must be 1/4 inch half track stereo or quadraphonic mixes. Cassettes must be in stereo.

Format Cassette _____ Reel to reel _____

Speed: 19___ 38___
(7.5) (15)

Noise reduction: No ___ Yes ___ Type _____

Tapes cannot be returned unless accompanied by a self-addressed envelope. A separate entry form is needed for each submission. (Xerox this form if necessary.) Send submissions to:

R. B. Pritchard, Coordinator
Music Division
Department of Fine Arts
Brock University
St. Catharines, Ontario
CANADA L2S 3A1

I agree to abide by the decisions of the jury, and hereby grant the Canadian Broadcasting Corporation and the Elektra Music Series the right to broadcast or perform my work should it be chosen.

Name _____ Date _____

VISUAL MUSIC: INTEGRATION OF ELECTRONIC MUSIC AND IMAGE.

Visual Music is a hour long program that explores the exciting combination of electronic music with computer controlled projected images.

All of the works in this concert are the result of close collaboration between several noted Canadian electronic music composers and the same visual artist.

The pieces in this concert are:

Rondeau. 1984. Music composed by Kristi Allik. realized on the Synclavier II digital music system at the University of Western Ontario.

To the Wall. 1982. Composed and performed by David Jaeger.

Halflight. 1983. Music by Bentley Jarvis. Performed and recorded by him on equipment of his own design.

Chaconne a son gout. 1982. Music by David Grimes, Larry Lake, James Montgomery and David Jaeger (the Canadian Electronic Ensemble). Performed by them on synthesizers.

The combination of music and visuals is not a new idea in itself; it is the extend of the integration between these two diciplines which is unique in the abovementioned collaborations.

One could say that the visuals are orchestrated, not so much to the timebase of the music, but to its formal development as well. The images are used to punctuate, harmonize and provide counterpoint to the music.

Robert Mulder is a visual artist from London Ontario. He has worked for many years in multi-media. in 1984 his collaborative stage works were performed in the Science Centre, the International Festival, and as part of the Music Theatre section of the ISCM world music days in Toronto.

All equipment is part of the fee schedule except for the audio amplifier (stereo) and the speakers. Equipment includes: Computer controlled ES 4000 Electrosonic Multi-Image system, Projectors and a four track taperecorder. All music is on magnetic tape.

Fee: $150.00 for each performance.
$100.00 travel cost (350 KM).
$200.00 equipment rental, bulb replacement.

All cost can be negotiated.

Write to: Robert C. F. Mulder 579 Colborne Street #3 London Ont. Can. N6B 2V1 (519) 434-3088.
Complete program notes are available on request. So are workshops, lecture etc.

Program Information | Nouvelles sur les programmes

For immediate release

CANADA COUNCIL AND THE NATIONAL MUSEUM OF SCIENCE AND TECHNOLOGY ANNOUNCE THE 1 MARCH 1985 APPLICATION DEADLINE DATE FOR ARTISTS-IN-RESIDENCE PROGRAM

Ottawa, 22 January 1985 -- To encourage and assist artists in all disciplines who are attempting to bridge the gap between art and science in their work, the Canada Council and the National Museum of Science and Technology in Ottawa are sponsoring an artists-in-residence program at the Museum. The objective of the program is to enable artists working with concepts and processes conventionally associated with science and engineering to further their investigations and create new works. Also, the program will highlight the observations of artists addressing the bonds between art and science, in the context of a world-class museum of science and technology. This integration of works of art into exhibitions and programs is a means of widening the perspective of science and technology among Museum visitors.

In the development and production of works of art and creative exhibitry, participating artists will have access to all Museum facilities and to the highly skilled and knowledgeable staff. The Museum has fully equipped shops for graphic design, woodworking, metalworking and machining, painting, welding, and electronics. Also available are a theatre, with film and video projection systems, a video and audio studio, a major computer centre and an amateur radio station suitable for world-wide communications in shortwave. Successful applicants will have an audience of approximately 600,000 visitors to the Museum every year.

The staff of the Canada Council and the National Museum of Science and Technology will collaborate in the assessment and selection of proposed works which are relevant to the Museum's objectives and challenging as contemporary art. An advisory panel composed of artists and knowledgeable persons familiar with the cultural interaction of art and science will assist in the selection. Financial assistance to artists will consist of support for travel, the costs of residency, and artist's fees. Funds for materials and rental or purchase of equipment also will be available. Eligibility is limited to professional Canadian artists

The Canada Council
255 Albert Street
Post Office Box 1047
Ottawa, Ontario K1P 5V8
Toll free: 1 (800) 267-8282
Ottawa: 237-3400
Telex: 053-4573

Conseil des Arts du Canada
255, rue Albert
Case postale 1047
Ottawa, Ontario K1P 5V8
Sans frais: 1 (800) 267-8282
Ottawa: 237-3400
Télex: 053-4573

or professional artists who have been landed immigrants in Canada for at least five years.

Interested artists should submit a written proposal by 1 March 1985 containing the following information:

- Applicant(s) name(s)
- Address in Canada
- Telephone number(s)
- Citizenship; if not Canadian, landed-immigrant in Canada since (date)
- Professional resumé and documentation of previous work
  (Documentation of previous work must be limited to drawings, diagrams, photographs, slides, super-8 and 16mm film, 1/2-inch or 3/4-inch video, 1/4-inch 2 and 4 track reel-to-reel and stereo cassette audio recordings. Applicants presenting interactive work (such as computer or videodisc) must use low cost, time-based AV media such as super-8 film or 1/2-inch or 3/4-inch video to personally "walk" the assessors through a documentary presentation of the work)
- Description of project (as detailed as possible, including estimate of time necessary to complete project)
- Proposed budget (including artist's fee(s), subsistence costs, material costs and equipment rental, and travel costs).

Please address all proposals and inquiries to Christiane Périard, Administrative Assistant, Media Arts Section, Canada Council.

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References: Donald Mowat
Canada Council

Jim Malone
National Museum of Science and Technology
(613) 998-4566

Tous les documents du Conseil des Arts du Canada sont disponibles en français et en anglais.

Program Information | Nouvelles sur les programmes

Pour publication immédiate

LE CONSEIL DES ARTS ET LE MUSÉE NATIONAL DES SCIENCES ET DE LA TECHNOLOGIE FIXENT AU 1er MARS 1985 LA DATE LIMITE DE PRÉSENTATION DES DEMANDES POUR LE PROGRAMME D'ARTISTES RÉSIDENTS

Ottawa, le 22 janvier 1985 -- Pour encourager et aider les artistes de toutes disciplines à allier l'art et la science dans leur travail, le Conseil des Arts du Canada et le Musée national des sciences et de la technologie offrent un programme d'artistes résidents au Musée. L'objet de ce programme est de permettre aux artistes qui s'intéressent à des idées et processus traditionnellement associés à la science et au génie, d'approfondir leurs recherches et de créer des oeuvres. Le programme fera en outre connaître les observations des artistes qui étudient les liens entre l'art et la science, dans le contexte d'un musée de science et de technologie de classe internationale. L'intégration des oeuvres d'art aux expositions et programmes du musée élargira les perspectives sous lesquelles les visiteurs voient la science et la technologie.

Pour élaborer et réaliser des oeuvres d'art et des pièces d'exposition originales, les artistes auront accès à toutes les installations du Musée et aux connaissances poussées du personnel. Le Musée est doté d'ateliers complets de conception graphique, de travail du bois et du métal, d'usinage, de peinture, de soudure et d'électronique. Il compte également une salle de théâtre, munie de systèmes de projection de films et de vidéos, un studio vidéo et audio, un important centre informatique et un poste de radio-amateur pour la transmission de communications sur ondes courtes dans le monde entier. Les candidats retenus pourront atteindre un public d'environ 600 000 visiteurs par année au Musée.

Le personnel du Conseil des Arts du Canada et du Musée national des sciences et de la technologie évalueront et choisiront de concert les propositions compatibles avec les objectifs du Musée et intéressantes comme oeuvres d'art contemporain. Un comité consultatif composé d'artistes et de spécialistes au fait de l'interaction culturelle entre l'art et la science collaborera au processus de sélection. L'aide financière accordée au titre du programme s'appliquera aux frais de voyage des artistes, au coût de leur séjour au Musée et à leurs cachets. Des fonds seront également attribués pour les fournitures et la location ou l'achat de matériel.

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Sont admissibles les artistes professionnels qui sont de nationalité canadienne ou qui ont vécu au Canada comme immigrants reçus au moins cinq ans.

Les artistes intéressés doivent soumettre une proposition écrite au plus tard le 1er mars 1985, accompagnée des renseignements suivants:

- Nom(s) du/des candidat(s)
- Adresse au Canada
- Téléphone
- Citoyenneté: canadien(ne) ou immigrant(e) reçu(e) depuis .....
- Curriculum vitae professionnel et documentation sur des oeuvres précédentes. (Seuls seront acceptés: dessins, diagrammes, photographies, diapositives, films en super-8 et 16mm, bandes vidéos 1/2" ou 3/4", bobines 1/4" de 2 et 4 pistes et cassettes sonores stéréophoniques. Les candidats qui présentent des oeuvres de techniques interactives (p. ex. ordinateur ou vidéodisque) sont priés d'utiliser les médias AV en "temps réel" à prix modique, tels que le super-8 ou des vidéos 1/2" ou 3/4", pour guider personnellement les appréciateurs dans la présentation documentaire de leur oeuvre.)
- Description détaillée du projet, et durée approximative de la réalisation du projet
- Budget (cachets, frais de subsistance, frais de matériel, location d'équipement et frais de voyage).

Faire parvenir toute demande ou proposition à Christiane Périard, adjointe administrative, Service des arts-médias, Conseil des Arts du Canada.

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Renseignements: Donald Mowat
Conseil des Arts du Canada

Jim Malone
Musée national des sciences et de la technologie
(613) 998-4566

All Canada Council documents are available in English and French.